

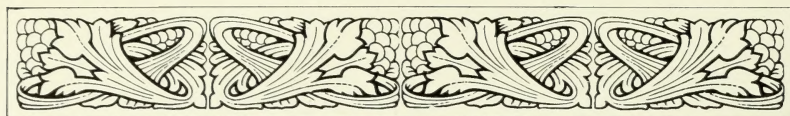
BULLETIN OF
THE ROYAL ONTARIO MUSEUM
OF ARCHAEOLOGY

UNIVERSITY OF TORONTO, DECEMBER, 1923



A LOHAN OR APOSTLE OF BUDDHA
CHINESE POTTERY FIGURE, T'ANG DYNASTY (618-906 A.D.)

GIFT OF MRS. H. D. WARREN



CHINESE POTTERY STATUE OF A LOHAN

IN 1914, through the generosity of Mrs. H. D. Warren, the Museum acquired one of the first pieces of the exceedingly large and instructive collection of Chinese Sculpture which it now possesses. This figure is a statue of a Lohan or Apostle of Buddha, modelled in white clay and covered with green, yellow, and white lead glazes. It measures 41 inches in height and rests on a stand of the same material $6\frac{3}{4}$ inches high. It represents a young man seated in an easy attitude of contemplation, with his hands clasped round his left knee, which is raised. He is draped in a leaf-green robe, which turns back at the neck showing a white interior and is tied above the waist with a slender girdle. Over this is a mantle of brownish-yellow, with green bands showing traces of a pattern in yellow and white. These bands divide the garment into squares and indicate the Buddhist priest's robe which was made up of small pieces because these holy men made vows of poverty and therefore wore patched clothes. At the back of the yellow mantle is a hood-like attachment. The hands are enveloped in rather conventional folds of green. The remainder of the drapery is exceedingly free, pleasing, and graceful.

The head, which has been broken off at the neck, is covered with a green glaze. Over this is a dark stain which extends far down on the face. This may have been caused, as Mr. Hobson suggests in the case of the British Museum Lohan, by the drip from the roof of the cave in which the figure was deposited. The eyes

are black and have a far-away look; the ears are supernaturally enlarged in the Buddhist fashion. The facial expression indicates the most complete self-satisfaction, complacency, and freedom from earthly cares. The whole figure has a fascination and a charm which grow on one the more, the longer one lives with it.

This statue is one of an original series of sixteen Lohan or disciples of Buddha, human beings who had reached the end of the eight-fold path and had attained perfection and enlightenment. Of this series, one figure is in the British Museum, one in the Boston Museum of Fine Arts, two in New York in the Metropolitan Museum, one in the University Museum in Philadelphia, one in the Matsukata Collection in Japan, a head in the Cleveland Museum, and four others are said to be owned by private collectors and dealers.

Though the provenance of these figures was at first unknown, it is now generally accepted that they were taken from a remote mountain sanctuary near Ichowfu in Chihli which was visited by the explorer Friedrich Perzynski soon after the appearance of the first Lohan. The story of his expedition, *Jagd auf Götter*, was first published in the *Neue Rundschau*, October, 1913.

The Lohan are extraordinary examples of the ceramic art of the T'ang dynasty, 618-906 A.D. They were carefully modelled with a free hand in the round, not made in moulds like the smaller tomb figures. Firing such large masses of clay successfully required great skill on the part of the T'ang potter.

C. G. H.



A LOHAN OR APOSTLE OF BUDDHA
BACK VIEW

GIFT OF MRS. H. D. WARREN

CANADIAN POTTERY

THE Museum is always much interested in local handicrafts, and has been exhibiting, in the Faience Room, two cases of Canadian-made pottery.

One case contained the very creditable work of Miss Grocock's pupils, at the Central Technical School of Toronto.

The second case has an especial interest, as the pottery in it was made exclusively of Canadian clay. There are six pieces by Miss Adeline

Wadsworth, of clay from Rosseau, Muskoka. All of the remaining vases are the work of the late Mr. J. S. Keele, of the Department of Mines, at Ottawa, and were made of clays which he collected from Alberta to Nova Scotia. These pieces show simplicity of form and beauty of colouring. Moreover, they prove conclusively that Canada has an abundance of good clay from which pottery may be made successfully, if one has the skill, the patience, and the means to experiment.

NEW MEMBERS

The Museum takes pleasure in announcing the recent election of the following members:

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INDIAN POTTERY FROM THE
CASAS GRANDES REGION,
CHIHUAHUA, MEXICO

IN 1921 the Museum acquired a share of a most interesting and valuable collection of Indian Pottery from the Casas Grandes region of northern Chihuahua, Mexico. The collection was divided equally among the Museum at Santa Fe, New Mexico; the Archaeological Society of Washington, by which it was deposited in the National Museum; and the Royal Ontario Museum. Santa Fe, Washington, and Toronto, therefore, have remarkably complete series of this very beautiful, early pottery. The Santa Fe Collection was published by Mr. Kenneth M. Chapman in *Art and Archaeology*, August, 1923. The present number of the Bulletin

shows photographs of representative pieces which have been selected from the several hundred specimens in the Toronto Collection.

Casas Grandes pottery is a rare achievement of early ceramic art. It is distinguished by beauty both of form and decoration, and by perfection of technical skill. The most characteristic form is a rather small jar with wide rounded base, sloping sides, and slightly flaring rim. The perfect roundness of the pieces is remarkable when one remembers that they are all hand made, for the Indians have never used the potter's wheel, but build up their vessels with coils of clay. There are also some low bowls, a few gourd-shaped bottles, and many rather fantastic effigy jars in both human and animal form. The unusually thin walls of the vases bear witness not only to the skill of the Indian potter, but also to the exceedingly fine quality of the clay which he used.

The decoration is either incised, painted, or modelled. On the painted pieces the colours, which seem extraordinarily fresh, are three: red, black, and buff. Mr. Chapman classifies the ware as plain, red, black, and polychrome. The black ware was probably produced by the same simple method which is still used by the Santa Clara and some of the other Pueblo Indians of the southwest at the present day. The surface of the vessel was covered with a red slip containing iron oxide, which was polished with a burnishing stone before firing. When the firing was nearly completed, before the pottery was removed from the kiln, the fire was smothered and a smudge of smoke was made.

On the polychrome ware, the decoration is usually painted directly on the tan body of the clay without the use of a slip. The striking designs in red and black show great skill of



INDIAN POTTERY FROM THE CASAS GRANDES REGION, CHIHUAHUA, MEXICO

PLATE I. BLACK AND RED WARE

THE BLACK WAS PRODUCED BY SMOTHERING THE FIRE DURING THE FIRING



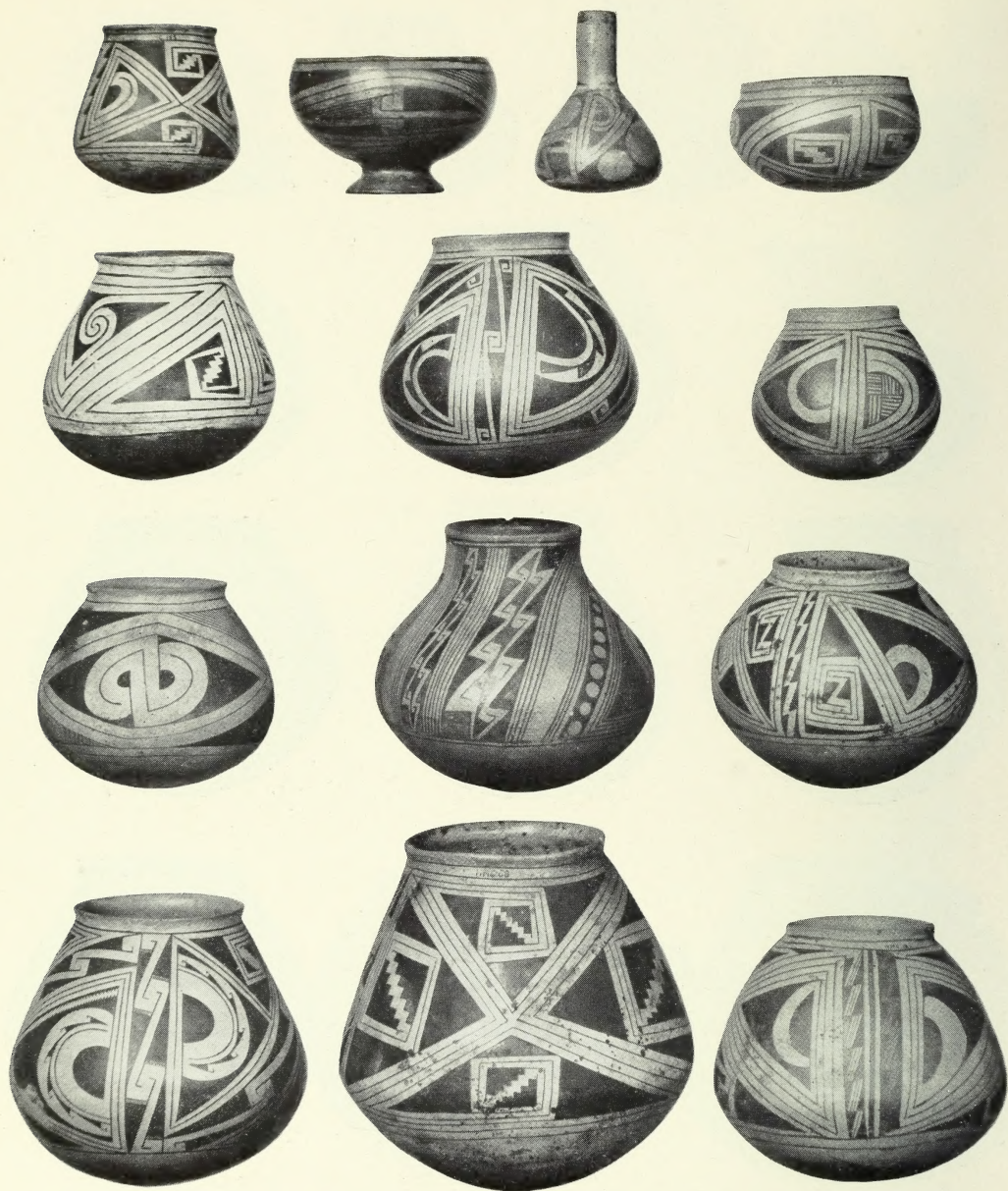
INDIAN POTTERY FROM THE CASAS GRANDES REGION, CHIHUAHUA, MEXICO

PLATE II. POLYCHROME WARE. SEVERAL PIECES HAVE DESIGNS OF BIRDS AND PLUMED SERPENTS



INDIAN POTTERY FROM THE CASAS GRANDES REGION, CHIHUAHUA, MEXICO

PLATE III. BEAUTIFUL POLYCHROME PIECES WITH SKILFULLY EXECUTED DESIGNS IN BLACK AND RED



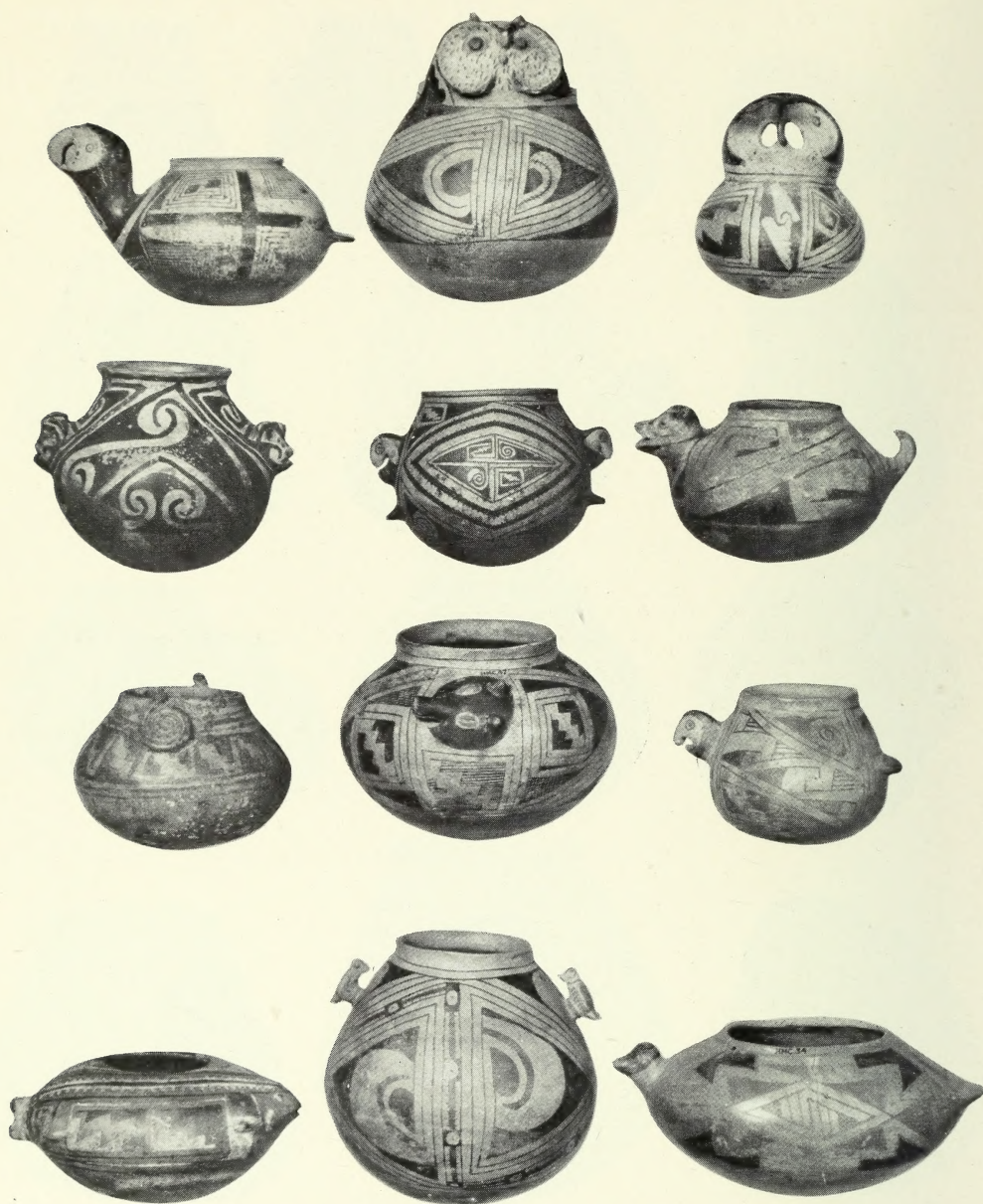
INDIAN POTTERY FROM THE CASAS GRANDES REGION, CHIHUAHUA, MEXICO

PLATE IV. FINE POLYCHROME PIECES



INDIAN POTTERY FROM THE CASAS GRANDES REGION, CHIHUAHUA, MEXICO

PLATE V. EFFIGY JARS REPRESENTING HUMAN FORMS



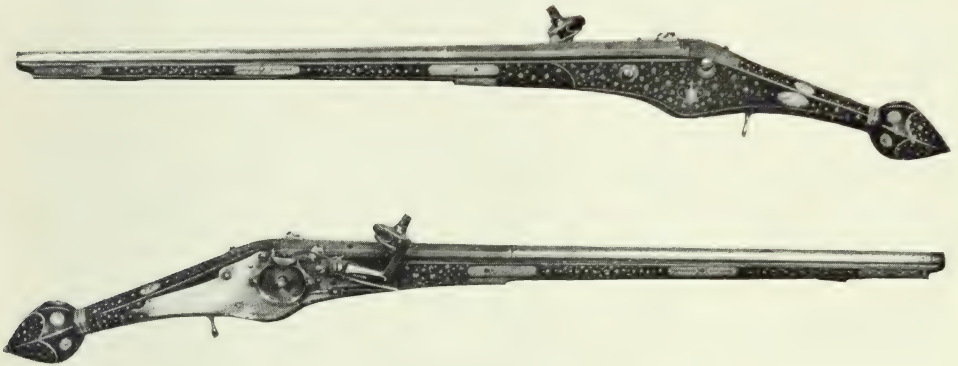
INDIAN POTTERY FROM THE CASAS GRANDES REGION, CHIHUAHUA, MEXICO

PLATE VI. EFFIGY JARS IN BIRD, ANIMAL, AND FISH FORMS

execution and a real sense of rhythm and balance. On the best pieces the decoration is painted with a delicacy and precision which rival even that of Greek pottery of the best period. It shows what a skilled free-hand draftsman the Indian potter was. Probably all of the designs on this pottery have symbolic meanings and a religious significance connected with prayers for rain, as they have on more modern Pueblo pottery. There is much geometric decoration including the

The age of this beautiful pottery is still shrouded in mystery. We know that it was made long before Columbus dreamed of a New World, but for its exact date we must wait until archaeologists acquire a more accurate knowledge of the great American civilization which preceded the coming of Europeans to this continent. Of this civilization Casas Grandes Pottery is one of the most notable extant records.

C. G. H.



WHEEL-LOCK PETRONEL

GERMAN, SIXTEENTH CENTURY

GIFT OF ROBERT MOND, ESQ.

meander, the spiral, the checker-board pattern, and the terraced motif. Birds and plumed serpents also appear among the painted designs, and the modelling, which is often very cleverly done, presents a great variety of human forms, birds, animals, turtles, and fishes. One piece on plate VI has an exceedingly fine fox's head. Another has bird handles and a third piece on the same plate has a coiled serpent on either side of the rim.

The remarkable preservation of Casas Grandes Pottery is due, as Mr. Chapman says, to an ancient practice of the Indians of burying it with their dead whom they interred beneath the floors of their homes.

THE WHEEL-LOCK PETRONEL

THE collection of Arms and Armour has recently been augmented by a handsome wheel-lock petronel which is the gift of Mr. Robert Mond. It is of German workmanship, dating from the latter half of the sixteenth century. It is thirty-two and a half inches in length, and has a bore of three-eighths of an inch. The stock is skilfully and delicately inlaid with bone throughout its entire length, in a later Renaissance style with a foliage design introducing acorns and Grecian urns. The butt terminates in a pear-shaped formation, and the wooden ramrod is in its appointed place.

The wheel-lock was invented in the first quarter of the sixteenth century in Germany, which country was unrivalled during the sixteenth and seventeenth centuries for the perfection and production of firearms. The credit for its introduction is usually given to Nuremberg, which claims to be the birthplace of the watch and other inventions. Although it never ousted the match-lock or became a regulation infantry weapon on account of its costly and comparatively fragile construction, it was invaluable for mounted men as it was the first firearm they were able to carry in their holsters loaded and ready for instant service. The German Reiters acquired in consequence a great reputation for their skill with this weapon and introduced a new system of pistol tactics for cavalry which for a time superseded the genuine charge. The wheel-lock was also in demand for the arming of artillery escorts because the gunners had a well-founded objection to the musketeers with their burning matches loitering in the vicinity of their powder barrels.

To distinguish them from match-locks, wheel-locks and the later forms of flint-locks were described as fire-locks. The wheel-lock has a serrated metal disc which protrudes into the flash pan, and together with a strong spring is secured to a spindle which was wound by a key or spanner. The doghead containing the flint or pyrites was brought down over the touch hole and when the trigger was pulled, releasing the spring, the disc revolved rapidly against the flint and caused the necessary spark.

L. R.

MAHOGANY CABINET

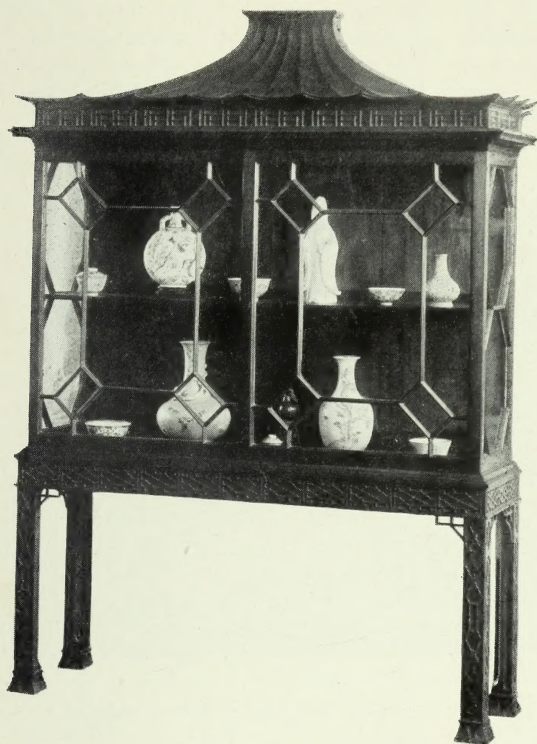
A SUPERB mahogany cabinet, in the Chinese Chippendale style, has recently been added to the T. Eaton

Collection of antique furniture in the Museum. The piece came from Whaddon Hall in England where it had been for more than a hundred years. It was probably made about 1755 and is an excellent example of the exquisite delicacy of the work of the period. At that time furnishing had assumed a lightness before unknown. This was achieved partly by the extremely graceful decoration of fretwork and card-cutting, such as is seen on this cabinet. Chinese influence is particularly evident in the charming top, of pagoda form.

Interest in Oriental objects began early in England. It appears in the Chinese porcelain and lacquered furniture which were popular in the reigns of William and Mary and the good Queen Anne. Percy Macquoid says in *A History of English Furniture, The Age of Mahogany*, p. 161 f: "Chinese taste, which had to some extent died down, was strongly revived about 1750, and the great quantity of curios and porcelain imported from the East was found to demand a particular setting. Towards the end of George II's reign, the mania of collecting had widely spread, and the fashion increased for crowding the rooms and galleries of houses with china ornaments of every description. Over windows, doors, and chimney-pieces and every other possible projection in a room, vases, basins, grotesque monsters, and figures were displayed. . . . It was doubtless soon found advisable to secure the smaller and more valuable curios against theft and breakage by placing them in cabinets. These were at first of walnut or lacquer, with solid doors. . . . The lightness and strength of mahogany enabled the craftsman to easily construct a cabinet with glazed doors of decorative design, and so to well display its contents." Chippendale calls such pieces "China Cases." Nothing more

suitable for china was ever made than this mahogany fretwork furniture in the lighter Chinese style. The lightness of the construction does not overweight the fragile ornaments, and the warm tone of the mahogany furnishes a beautiful background for the delicate tints of the porcelain.

C. G. H.



CHINESE CHIPPENDALE CHINA CABINET

ABOUT 1755

THE T. EATON COLLECTION OF OLD ENGLISH FURNITURE

THE FRONT OF A ROMAN CHILD'S SARCOPHAGUS

ANCIENT funereal sculpture is always interesting, although it often shows careless execution and lacks high artistic merit. This is quite natural, for grave-stones, funeral

urns, and sarcophagi were needed in great numbers; hence the majority of them, then as now, were often mere masons' sculpture.¹ Sarcophagi were usually kept in stock, not made to order. The maker had samples on hand, complete except for the portrait in the medallion. Stock scenes represented episodes from daily life. Custom-

ers came, made a selection, and, if they wished a likeness of the dead, had the proper portrait added. Tomb pieces were, of course, made for all manner of men and naturally the majority were for the poor who had neither the means nor in many cases the taste to demand real works of art. However, mortuary stones, though imperfect, frequently have a human interest which even finer pieces of sculpture sometimes lack. Moreover, Greek and Roman sepulchral sculpture is saner and less melancholy than that of our own day. It contains no broken columns and few gloomy epitaphs, but usually pictures scenes from the daily life of the deceased. Women are frequently represented at their toilet. The Etruscans even depict their dead as banqueting. On children's grave sculpture there is an attempt to recall real child life with its games, its pets, and its toys.

The front of a Roman boy's sarcophagus of this type, showing a portrait of the child with his pet rabbits and cocks, was purchased by the Museum a little more than a year ago, from a private collection of marbles near Bologna. Although this little sarcophagus, which dates from the second century A.D.,

¹Mrs. Strong, *Roman Sculpture*, p. 264.

does not represent the best art of the Romans, yet it certainly possesses a great deal of human pathos and charm and gives a sidelight on Roman private life and customs. This interesting piece is a quadrangular slab of white Italian marble, 20 inches high, 41 inches wide at the bottom, $24\frac{1}{2}$ inches wide at the top, $3\frac{1}{2}$ inches thick. On the top of the stone are traces of mortar which seem to indicate that at some time the marble was used as a building stone. Near the right-hand corner, on the upper edge, there are two round projections

his hair is represented in conventional rolls. At either side stands a sturdy Eros. The one at the right has a chubby face and a fat little body. His hair is done up in a knot on the top and falls in ringlets round his head. The drill was freely used on his hair and also at the corners of his mouth. His mantle, which flies off behind him, is fastened on his right shoulder with a large brooch. He is looking backward but stands with his legs wide apart and sturdily supports the medallion containing the portrait. The feathers of his left wing are



FRONT OF A ROMAN BOY'S SARCOPHAGUS WITH A PORTRAIT OF THE DECEASED

BELOW ARE HIS PET RABBITS AND GAME-CKOCKS FIGHTING

FROM NEAR BOLOGNA

SECOND CENTURY A.D.

over which depressions in the lid of the sarcophagus fitted. These held the cover firm and prevented it from slipping off.

The decoration is in relief. In the centre is a medallion which contains a life-like and apparently realistic portrait of the deceased, a boy about ten years old clad in a tunic and a toga. His ears are unusually large;

rather carefully executed in detail, but both the right wing and the right arm are in lower relief and carved in less detail as being farther away. Behind the little love-god is a pilaster, on the top of which is a lamp. In front of the pilaster is an object which is somewhat difficult to interpret. It may be a quiver. On the other side of the medallion stands a similar

Eros in similar attitude, whose head and a part of whose body are now unfortunately missing. Behind his right foot is the base of a pilaster like that on the other side. Erotes and their pranks were favourite themes from Hellenistic days, but in the second century A.D. they acquire a greater seriousness and on altars or sarcophagi act as real supports, as here to a medallion, or to heavy trailing foliage. It was probably from sarcophagi that this motive was borrowed by artists of the Renaissance.

Between the legs of each of the Erotes sits a small rabbit contentedly munching a bunch of grapes. Beneath the portrait a cock-fight is in progress. Two game-cocks, with feathers ruffled, face each other. The bird to the left has decidedly the advantage and proudly rears his head as if victorious. Behind each cock stands a small boy. The boys are clad in carelessly-draped togas and are intensely interested in the fight. The boy to the left appears to be cheering his particular bird. The one to the right tears his hair while anxiously watching the fate of his cock. These smaller figures are more carelessly executed than the bust in the medallion and the Erotes at the side.

From the fourth century B.C. games and pets of childhood furnish the theme for funerary sculpture.¹ Little girls have their dolls and balls, or tenderly hug pet birds to their breast, while tiny dogs clutch at their skirts or stand in begging attitude before them. The front of the boy's sarcophagus shown here follows, then, the tradition so common in classical sepulchral art of representing the child with his pets. His rabbits placidly munch their food while his game-cocks perform for his amusement.

Cock-fighting, a pastime which has fallen into ill repute in modern days,

¹Collignon, *Les statues funéraires dans l'art grec*, pp. 192 ff.

was among the Greeks an honourable sport of which they were passionately fond and which they brought with them to Rome. Children, youths, and men of all ages indulged in it. It is referred to by authors and pictured on vases, mirrors, and reliefs. Indeed, a law even decreed that each year cock-fights should be given in the theatre in Athens, at the expense of the public treasury, in memory of the speech by which Themistocles had stirred the courage of his fellow-citizens before the battle of Salamis. As the story goes,² on seeing two cocks valiantly fighting, he asked his men whether they would not imitate them and defend their land and their liberty. Lucian³ refers to the beneficial effects to be derived by youths from watching cock-fights and so learning to struggle to the last extremity. A spirit of contempt for danger, he says, is thus instilled in men's souls. An Attic relief⁴ shows two cocks fighting in the presence of three judges. A beautiful mosaic from Pompeii, in the Naples Museum,⁵ depicts the end of a cock-fight. The birds are in an attitude very similar to those on our relief and there are two small boys, one weeping at the defeat of his cock, the other presenting a palm to the victor. A relief on a cinerary urn in the Lateran Museum,⁶ Rome, also shows the outcome of a cock-fight. The defeated cock is being carried off apparently dead by its weeping owner, a small boy, while the victorious cock accompanied by his little master is presenting a laurel-wreath to a Herm. These are only a few of the many references one might give, if space permitted, to cock-fighting in ancient art.

C. G. H.

²Aelian, *Varia Historia* II, 28.

³*De Gym.*, 37.

⁴Daremberg and Saglio, *Dictionnaire des antiquités grecques et romaines*, Fig. 183.

⁵Daremberg and Saglio, *op. cit.*, Fig. 213.

⁶*Archäologische Zeitung*, 1866, pl. 207.

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